

ASHES AND IRON

FOR AMPLIFIED SOLO SOPRANO SAXOPHONE,
AMPLIFIED SAXOPHONE ENSEMBLE, ELECTRO-
ACOUSTIC PERCUSSION BOARDS, AMPLIFIED
FLOWER POT XYLOPHONES, THEREMIN ENSEMBLE
AND ELECTRONIC EFFECTS

BARRY R. MORSE

ASHES and IRON

*for amplified solo soprano saxophone, amplified saxophone ensemble,
electro-acoustic percussion boards, amplified flower pot xylophones,
theremin ensemble and live electronics*

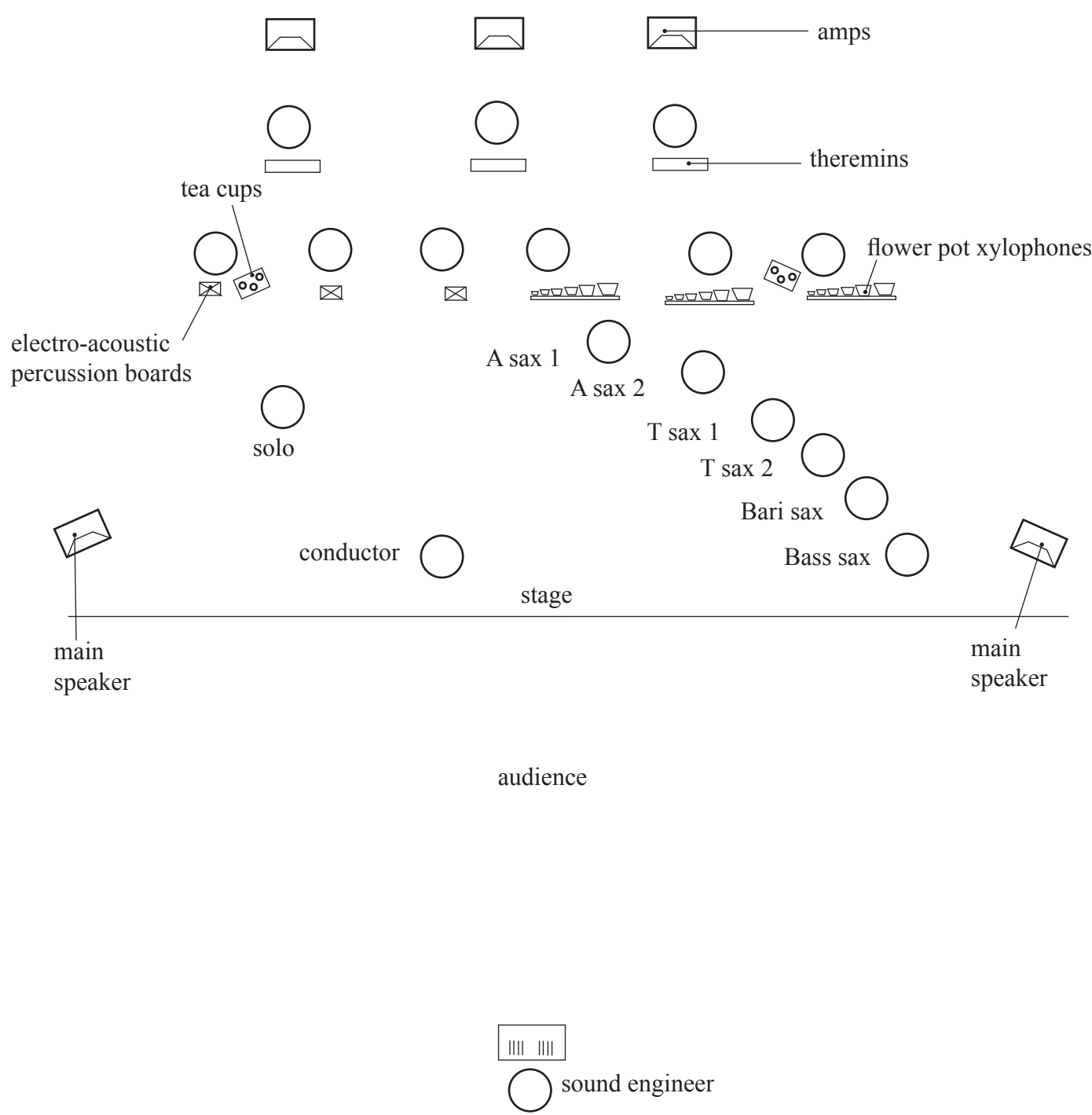
by

Barry R. Morse





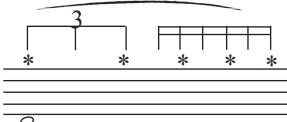





Instrumentation:

- solo B-flat soprano saxophone, amplified
- 2 E-flat alto saxophones, amplified
- 2 B-flat tenor saxophones, amplified
- 1 E-flat baritone saxophone, amplified
- 1 B-flat bass saxophone, amplified
- 3 electro-acoustic percussion boards (3 players), amplified
- 3 flower pot xylophones (3 players), amplified
- 3 theremins, amplified
- 1 sound engineer/electronic effects

One Possible Set-up:

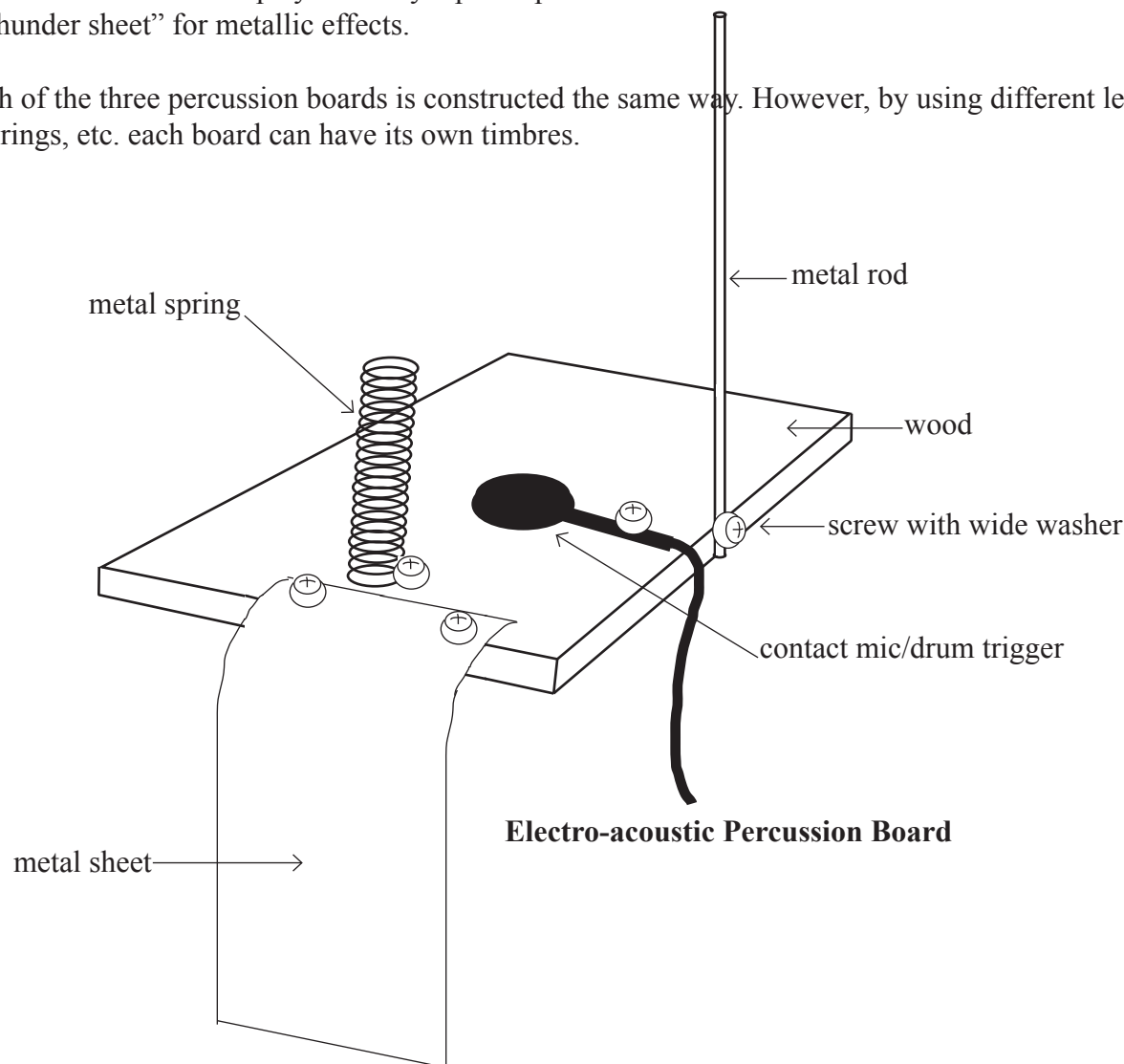


General Performance Notes:

- 1. Score is in C
- 2. * = alternate timbral fingering, player’s choice
- 3. 1 = as meter signature always means one quarter note to the bar (i.e. $\frac{1}{4}$)
- 4. $\frac{1}{8}$ = as meter signature always means one eighth note to the bar
- 5.  = a natural note 1/4 tone low (approximate)
 = a natural note 1/4 tone high (approx.)
 = a sharp pitch 1/4 tone low (approx.)
 = a sharp pitch 1/4 tone high (approx.)
- 6.  = rhythm of alternate timbral fingering (*) of notated pitch
- 7.  = straight line between pitches represents true portamento (pitch bend)
- 8. NV = *non vibrato*
- 9. n. = *niente*, extremely quiet
- 10. X *senza misura* = conductor stops beating time, players proceed freely
- 11.  = highest/lowest notes possible, good sound quality not important
- 12. STOP  = “stop motion;” all players suddenly “freeze” in place with no physical movement, including those sustaining pitches and conductor who may beat time discretely with fingers in front of body; audience should not see any movement on stage
- 13. Electronic Effects (FX)= in this edition of the score the FX part is left blank until specific effects can be designed at which point directions will be entered into the next score edition
- 14.  = metal sheet, struck with stick (see percussion notes)
- 15.  = “x” notehead above percussion line is for metal rod struck with stick; “x” notehead below percussion line is for metal spring; regular notehead on lower percussion line is always wood struck with stick or mallet (see percussion notes)

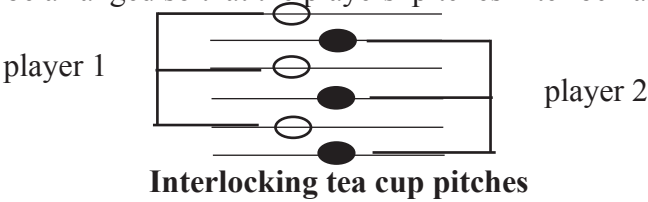
Special Percussion Notes:

1. The percussion instruments are of three (3) kinds, all requiring amplification. The first kind is the group of (ideally) three (3) “electro-acoustic percussion boards” played by three (3) players with sticks and/or small, hard mallets. The second kind is the group of (ideally) three (3) “flower pot xylophones” played with hard rubber mallets. The third group is two (2) sets of three (3) porcelain tea cups or rice bowls played with sticks.
2. Each electro-acoustic percussion board consists of a small panel or block of wood (pine) 3.5” x 6” (approx.) with at least one (1) short metal rod, at least one (1) metal spring and a thin flexible sheet of metal firmly attached (a washer held tight with a screw will work). A contact mic or “drum trigger” is also firmly attached to the wood. The percussion board can then have a threaded flange attached underneath to screw onto a mic stand or it can be clipped to a mic/music stand etc. The contact mic is then plugged into a mixer or amplifier with a long instrument cable. The player merely taps the percussion board for the “wood” effect and the rod, spring and “thunder sheet” for metallic effects.
3. Each of the three percussion boards is constructed the same way. However, by using different lengths of rods and springs, etc. each board can have its own timbres.



4. Each flower pot xylophone is a set of six (6) clay pots arranged low to high using large to small pots attached by bolts through the drainage holes and wide washers inside to firmly hold the pot onto a 2”x 4” pine board. Attached to the board is a contact mic, or alternatively, no contact mic but rather the whole instrument is close miked, with the usual microphone (e.g. Shure SM 57, etc.). The set of six (pots) attached to the board can then be C-clamped to two sturdy mic stands, chairs, etc. The pots are played by striking the rims with hard rubber mallets (exact hardness to be worked out by performers and conductor for best sound).
5. Each xylophone should have six (6) graded pots from low to high (big to small) but not necessarily the exact same sizes nor “itches.” In fact, it is desirable that corresponding pots on all three instruments create a micro-tonal cluster, rather than be pitched all the same.
6. One player from each of the above mentioned groups is also instructed to play three (3) “tea cups.” These should be porcelain Japanese/Chinese type cups or rice bowls. Those chosen should produce clear ringing bell-like pitches that are not tuned to the 12-tone equal tempered scale. No two cups should have the same pitch and each cup should be micro-tonally pitched. Water poured into the cup/bowl can help to “de-tune” it.
7. Tea cups should be placed on a flat surface such as a solid music stand with a soft, thin cloth underneath them. The cloth should not dampen tea cups’ resonance but should prevent any banging noises caused when cups are tapped and they bump against metal music stand or table.

8. Pitches should be arranged so that the players’ pitches interlock as in the diagram.




Special Theremin Notes:

1. One (1) theremin is better than none; two (2) is even better; three (3) are best. Theremins are the “space-controlled” variety (e.g. Big Briar/Moog Music “Etherwave” model, etc.). They should be models with significant volume and pitch control: beware of “toy” theremins. Each theremin should have its own amplifier situated immediately behind him so that the player can hear himself. If the instruments are plugged directly into a sound system a great deal of control is lost.

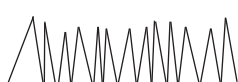
2. The parts are written without concern for exact pitches. In a few places the players are asked to match pitch with a saxophone if at all possible. If the players can hear the saxophones (and they should) then they can quietly glide up to any pitch they hear after it has already been sounded: they never have to pluck an exact pitch out of thin air. Even if they miss the pitch they should play with confidence on the note they land on and should never waver around hunting for the right tone.

3. Space controlled theremins are micro-tonal instruments without physical feed-back to the player and should not be expected to play “in tune.” The conductor and other players should never chide the theremins for being “out-of-tune” and at all costs rehearsal time should never be wasted trying to make them play “in tune.” In fact, the parts are written to allow for indeterminate micro-tonal clusters, and some “out-of-tuneness” with saxophones is allowable.

4. The only forbidden action is to waver around on a pitch that is meant to be sustained.

5.  =portamento with *vibrato*

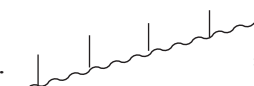
6.  =portamento without *vibrato*


7.  =excessively deep, wild, *vibrato*; “rumble” effect

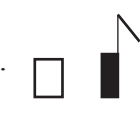
8. *vibrato* =normal, expressive *vibrato* to add warmth to tone





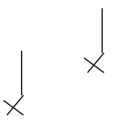
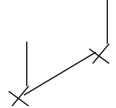
9. *molto vibrato* =nervous, “sci-fi” effect

10. NV = no *vibrato* to be used

11.  =vertical lines on portamento are for orientation only and do not imply stopping the sound, re-attacking or doing anything audible other than the notated portamento

12.  =indicates the end of portamento, do not reattack

13.  =players may play any pitch within the box, not with others; may result in a micro-tonal chord or cluster

14.  pitch ant. = player briefly touches pitch antenna creating high, piercing pitch
15.  = if multiple players, all should try to play as closely together as possible pitch-wise; this will not result in unison, but rather that is the intent
16.  =multiple players, each have specific placement within the pitch range
17.  =multiple players, each freely choose where to be within given range; may result in micro-tonal clusters or near unisons; each performance may be different
18.  =no prominent portamento between notes; in very *legato* sections a small amount of portamento is acceptable
19.  =audible portamento between notes

Special Sound Engineer/Electronic Effects Notes:

1. The sound engineer will set up the microphones and run a mixer set well into the audience in order to hear the ensemble and make balance adjustments. Xylophones may be miked with either contact mics or traditional microphones, whichever sounds best. Saxophones can be miked individually or as a group, whichever sounds best.
2. Some instruments will have an acoustic component to the sound. This should be taken into consideration when determining balance issues.
3. Electronic effects should be designed by the sound engineer and composer. These may include but not be limited to distortion, delay, ring modulation, timbral modifications, etc. The effects should enhance the performance and be used judiciously, never over-done.
4. Specific effects directions will be written into the FX part in the score once they are designed and practiced. For this edition of the score the part has been left blank.

Compositional Notes:

1. Rhythms, pitches and phrase structures are derived from the number sequence 2173695328. The basic melodic-harmonic material is: C#-C-F#-D-F-G#-E-D-C#-G.
2. Each instrumental section has its own pitch or timbral rules: the saxophone section uses mainly 12-tone equal tempered pitches and normal fingerings for standard tone; the soloist uses 1/4 tones within the equal tempered system and alternate fingerings for timbral changes to tone. The theremins use all micro-tone possibilities outside the equal tempered system with harmonies being indeterminate at performance. Flowerpot xylophones and tea cups are micro-tonally pitched. The percussion boards are unpitched and should not be unified as to timbre. Thus the full range from unpitched to micro-tones to specific 1/4 tones to specific 12-tones is utilized. Specific notation and indeterminate notation are used. Each section uses massed sounds and solo sounds and the full range of pitches from bass saxophone to soprano saxophone are used.
3. Additionally, both old electronic technology (theremins) and new technology (FX) are employed for a kind of retro-contemporary sound. The saxophones both harken back to the Jazz Age and Machine Age on the one hand and possibilities for future exploration on the other.

Duration: approx. 9'00"-10'00"

Urbana, Illinois, June 2013

Copyright 2013 by B. R. Morse All Rights Reserved

Ashes and Iron

for amplified solo soprano saxophone, amplified saxophone ensemble, electro-acoustic percussion boards, amplified flower pot xylophones, theremin ensemble and live electronics

A₁

♩ = 100-112 with aggressive energy

B♭ Soprano
Saxophone
(solo)

E♭ Alto
Saxophones

B♭ Tenor
Saxophones

E♭ Baritone
Saxophone

B♭ Bass
Saxophone

Electro-acoustic
Percussion
Boards

Flower Pot
Xylophones

Theremins

Electronic
Effects (FX)

1 2 7 2

ff *sim.* *subito p* *molto crescendo...*

ff *sim.* *subito p* *molto crescendo...*

ff *sim.* *subito p* *molto crescendo...*

ff *sim.* *subito p* *molto crescendo...*

ff *sim.* *mf* *cresc...*

1 2 7 2

metal *wood* *ff* *sim.* *(ff)*

metal *wood* *ff* *sim.* *(ff)*

metal *wood* *ff* *sim.* *(ff)*

1 2 7 2

ff *sim.* *ffp*

ff *sim.* *ffp*

ff *sim.* *ffp*

H *M* *L* *2* *ff* *molto vib.* *subito p* *molto crescendo...*

2 1 7 2

1

[illegible]

Solo

1

A. Sax

2

T. Sax

1

2

Bari. Sax

Bass Sax

1

2

3

Perc. Bds.

1

2

3

Fl. Pot Xyls.

1

2

3

Thms.

FX

sempre marcato

subito p

sempre marcato

subito p

molto crescendo...

subito p

molto crescendo...

subito p

sempre marcato

subito p

molto crescendo...

mf

metal

wood

(ff)

metal

wood

(ff)

metal

wood

(ff)

ffp

ffp

ffp

subito p

molto crescendo...

ff

9

1

5

3

tr *

7:6 7:6 3 6

p *mf* *mp* *f* *mf*

1
A. Sax
p *ff* *ff* *ffp*

2
p *ff* *ff* *ffp*

1
T. Sax
p *ff* *ffp* *ffp*

2
p *ff* *ffp* *ffp*

Bari.
Sax
p *ff* *ffp*

Bass
Sax
mf *ffp*

1
Perc.
Bds.
metal *ff*
wood *ff*
subito p *molto crescendo...*

2
metal *ff*
wood *ff*
subito p *molto crescendo...*

3
metal *ff*
wood *ff*
subito p *molto crescendo...*

1
Fl. Pot
Xyls.
ffp *subito p* *molto crescendo...*

2
ffp *subito p* *molto crescendo...*

3
ffp *subito p* *molto crescendo...*

Thms.
H *NV*
M 2 *p* *ff*
L *subito p* *molto crescendo...*

FX 2 8 2

A₂

Solo

f crescendo... *ff* *f* *ff*

9:8

1

A. Sax

sffz *ffp*

2

sffz *ffp*

1

T. Sax

sffz *ffp*

2

sffz *ffp*

Bari. Sax

ff *non decresc.*

Bass Sax

ff *non decresc.*

1

Perc. Bds.

metal *ff* *subito p* *molto crescendo...*

wood

2

metal *ff* *subito p* *molto crescendo...*

wood

3

metal *ff* *subito p* *molto crescendo...*

wood

1

Fl. Pot Xyls.

ff *subito p* *molto crescendo...*

2

ff *subito p* *molto crescendo...*

3

ff *subito p* *molto crescendo...*

1

Thms.

H *NV* *sim.* *ffp* *ffp*

M 2 *p* *ff* *ffp* *ffp*

L

3

H *ffp* *ffp* *ffp*

M 7

L

FX

2 1 7 3

[illegible]

Solo

ff

p *ff*

1

A. Sax

ff

2

ff

1

T. Sax

ff

2

ff

Bari. Sax

non decresc.

Bass Sax

non decresc.

1

Perc. Bds.

metal

wood *ff*

2

metal

wood *ff*

3

metal

wood *ff*

1

Fl. Pot Xyls.

ffp

ffp

ffp

2

ffp

ffp

ffp

3

ffp

ffp

ffp

Thms.

H

M 9

L

ff

FX

9

5

5

Solo

ff

p

*tr **

molto crescendo...

ff

random pitches, irregular rhythms, lowest range to altissimo squeals, AFAP not with others or conductor

1

A. Sax

ff

p

molto crescendo...

2

ff

p

molto crescendo...

ff

1

T. Sax

ff

p

molto crescendo...

f

2

ff

p

molto crescendo...

mf

Bari. Sax

ff

non decresc.

Bass Sax

ff

non decresc.

1

Perc. Bds.

metal

wood

ff

ff

p

molto crescendo...

ff

2

metal

wood

ff

ff

p

molto crescendo...

f

3

metal

wood

ff

ff

p

molto crescendo...

mf

increase tempo and irregular rhythms not with others or conductor, use all objects, increasingly wild and frantic

1

Fl. Pot Xyls.

ff

ff

p

molto crescendo...

ff

2

ff

ff

p

molto crescendo...

f

3

ff

ff

p

molto crescendo...

mf

increase tempo and irregular rhythms, any pitches, not with others or conductor, increasingly wild and frantic

Thms.

H

M2

L

f

ff

p

molto crescendo...

ff

FX

2

8

A₃

senza misura

3

(altissimo)

tr

tr

7

6

Solo

ff

(altissimo)

A. Sax

ff

match solo sax pitch if possible, if not then approx. pitch

quarter-tone waver, irregular rhythms, not with others

3, out

2, out

Thms

ff

5

3

Solo

Thms

Solo

poco a poco decrescendo e rallentando...

Solo

*

*

*

*

Solo

pp

B₂

Solo

3 3 3 3 3 3 3 3

A. Sax

1 NV *ppp*

2 NV *ppp*

T. Sax

1 NV *ppp*

2 NV *ppp*

Bari. Sax

ff

Bass Sax

ff

Perc. Bds.

1 metal *ff*

wood *p*

2 metal *ff*

wood

3 metal *ff*

wood

Fl. Pot Xyls.

1 *ff*

2 *ff*

3 *ff* *p*

Thms.

H NV match saxophone pitches if possible

M3

L

n. < ppp

FX

3 4

Solo

pitch bend slow-wide to fast-narrow *ad lib.* not with others

1

A. Sax

pp < *mp* > *ad lib.*

2

pp < *mp* > *ad lib.*

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

metal

wood

2

metal

wood

3

metal

wood

1

Fl. Pot Xyls.

2

3

pitch bend slow-wide to fast-narrow *ad lib.* not with others

Thms.

H

M

L

pp < *mp* > *ad lib.*

FX

Solo

1

A. Sax

2

1

T. Sax

2

Bari.
Sax

Bass
Sax

1

Perc.
Bds.

metal
wood

2

metal
wood

3

metal
wood

1

Fl. Pot
Xyls.

2

3

Thms.
H
M
L

FX

Detailed description: This is a musical score for page 15. It features eight staves. The first staff is for a Soloist, showing a melodic line with triplets and sixteenth notes. The next four staves are for saxophones: Alto Sax (1 and 2), Tenor Sax (1 and 2), Bari. Sax, and Bass Sax. The saxophone parts are mostly rests, with some notes in the first measure. The fifth staff is for Percussion Bells (Perc. Bds.), with three parts (1, 2, 3) each having a 'metal' and 'wood' section. The sixth staff is for Flute, Piccolo, and Xylophone (Fl. Pot Xyls.), with three parts (1, 2, 3). The seventh staff is for Tom-toms (Thms.), with three parts (H, M, L). The eighth staff is for Effects (FX). The score is divided into two measures by a vertical line.

[illegible]

Solo
 1
 A. Sax
 2
 1
 T. Sax
 2
 Bari. Sax
 Bass Sax
 1
 Perc. Bds.
 2
 3
 Fl. Pot Xyls.
 1
 2
 3
 Thms.
 FX

5:4 C₂ 3

Solo *p* *mp*

1 *legato vib.* *p* *mp*

A. Sax 2

1 *legato vib.* *p*

T. Sax 2 *legato vib.* *p* *mp*

Bari. Sax

Bass Sax

1 metal wood

Perc. Bds. 2 metal wood

3 metal wood

1

Fl. Pot Xyls. 2 3

1 *vib. match pitch with solo sax if possible* *n. < p*

Thms. 3 *n. < p* *vib. match pitch with solo sax if possible* *n. < p*

FX

Solo

1
A. Sax

2

1
T. Sax

2

Bari.
Sax

Bass
Sax

1
Perc.
Bds.

2

3

1
Fl. Pot
Xyls.

2

3

Thms.
H
M
L

FX

The musical score is arranged in a system with multiple staves. The top section includes a Solo staff, followed by two staves for Alto Saxophone (A. Sax) numbered 1 and 2. Below these are two staves for Tenor Saxophone (T. Sax) numbered 1 and 2. Further down are staves for Baritone Saxophone (Bari. Sax) and Bass Saxophone (Bass Sax). The percussion section consists of three staves for Percussion/Bells (Perc. Bds.) numbered 1, 2, and 3, each with 'metal' and 'wood' sub-staves. Below the percussion are three staves for Flute/Pottery/Xylophone (Fl. Pot Xyls.) numbered 1, 2, and 3. At the bottom of the system are staves for Tom-toms (Thms.) with sub-staves for High (H), Medium (M), and Low (L) tones, and a final FX (Effects) staff. The saxophone parts feature various musical notations including eighth notes, quarter notes, and triplet markings (indicated by a '3' over a bracket). Dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mp* are placed below the notes. The percussion parts use vertical bar lines to indicate specific rhythmic hits. The woodwind parts (Fl. Pot Xyls.) and the Thms. parts are mostly silent, indicated by horizontal lines on their staves.

poco a poco accelerando...

Solo

1
A. Sax

2

1
T. Sax

2

Bari.
Sax

Bass
Sax

1
Perc.
Bds.

2

3

1
Fl. Pot
Xyls.

2

3

Thms.
H
M
L

FX

Solo

1
A. Sax

2

1
T. Sax

2

Bari.
Sax

Bass
Sax

1
Perc.
Bds.

2

3

1
Fl. Pot
Xyls.

2

3

Thms.
H
M
L

FX

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

metal

wood

2

metal

wood

3

metal

wood

1

Fl. Pot Xyls.

2

3

Thms.

H

M

L

p

mp

vib.

p

mp

FX

Solo

1
A. Sax

2

1
T. Sax

2

Bari.
Sax

Bass
Sax

1
Perc.
Bds.

2

3

1
Fl. Pot
Xyls.

2

3

Thms.

FX

This musical score page, numbered 25, contains staves for various instruments. The top section includes staves for Solo, Alto Saxophones (1 and 2), Tenor Saxophones (1 and 2), Baritone Saxophone, and Bass Saxophone, all of which are currently silent. The middle section features three staves for Percussion/Bells (Perc. Bds.), numbered 1, 2, and 3. Each staff has a bracket indicating 'metal' and 'wood' components. Staves 1 and 2 begin with a wood block pattern (quarter note, dotted quarter, quarter), while staff 3 begins with a metal pattern (quarter note, dotted quarter, quarter). From the second measure, all three staves play a complex rhythmic pattern of eighth notes, including triplets and quintuplets, marked with a forte 'f' dynamic. The bottom section includes staves for Flute/Piccolo/Xylophone (Fl. Pot Xyls.), numbered 1, 2, and 3. Staves 1 and 2 begin with a triplet of eighth notes, while staff 3 begins with a single eighth note. From the second measure, all three staves play a complex rhythmic pattern of eighth notes, including triplets and quintuplets, marked with a forte 'f' dynamic. Below these is a staff for Tom-toms (Thms.) with three parts (H, M, L) and a staff for Effects (FX). The Thms. staff shows a sequence of notes in the first measure, followed by rests. The FX staff is empty.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement with solo vocal parts. The score is written for a 4/4 time signature and is in the key of D major (one sharp).

The instruments and parts included are:

- Solo:** The lead vocal part, featuring the iconic opening line "Hello, my name is..."
- A. Sax (Alto Saxophone):** Two parts, 1 and 2, playing a melodic line that complements the vocal.
- T. Sax (Tenor Saxophone):** Two parts, 1 and 2, playing a similar melodic line.
- Bari. Sax (Baritone Saxophone):** One part, playing a lower melodic line.
- Bass Sax:** One part, playing a lower melodic line.
- Perc. Bds. (Percussion/Bells):** Three parts, 1, 2, and 3, playing a rhythmic pattern that includes a triplet of eighth notes.
- Fl. Pot Xyls. (Flute/Pottery/Xylophone):** Three parts, 1, 2, and 3, playing a melodic line that includes a triplet of eighth notes.
- Thms. (Timpani):** One part, playing a rhythmic pattern that includes a triplet of eighth notes.
- FX (Effects):** One part, playing a rhythmic pattern that includes a triplet of eighth notes.

The score is divided into measures, with a 4-measure phrase repeated. The tempo is marked "p" (piano) and the dynamics are marked "mp" (mezzo-piano).

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

2

3

1

Fl. Pot Xyls.

2

3

Thms.

FX

27

D₁

Solo

mp

sim.

mf

p

mf

p

mf

1

2

1

2

Bari.
Sax

Bass
Sax

1

2

3

metal

wood

metal

wood

metal

wood

1

2

3

3

Fl. Pot

Xyls.

Thms.

H

M

L

FX

4

Solo
 1
 A. Sax
 2
 T. Sax
 1
 2
 Bari. Sax
 Bass Sax
 Perc. Bds.
 1
 2
 3
 Fl. Pot Xyls.
 1
 2
 3
 Thms.
 FX

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

2

3

1

Fl. Pot Xyls.

2

3

Thms.

FX

The musical score is arranged in a system with multiple staves. The top staff is a solo line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various rhythmic values and accidentals. Below the solo line are two staves for Alto Saxophones (A. Sax), numbered 1 and 2, with treble clefs. They play a sustained note with a crescendo from piano (p) to mezzo-forte (mf). Above these staves are rhythmic patterns with asterisks and bracketed groupings of 3, 3, 5, and 3. Below the A. Sax staves are two staves for Tenor Saxophones (T. Sax), numbered 1 and 2, with treble clefs. They also play a sustained note with a crescendo from p to mf. Above these staves are similar rhythmic patterns. Below the T. Sax staves are two staves for Baritone Saxophone (Bari. Sax) and Bass Saxophone, both with bass clefs. They play a sustained note. Below the saxophone section are three staves for Percussion/Bells (Perc. Bds.), numbered 1, 2, and 3. Each staff has a 'metal' and 'wood' section. Staff 1 has a melodic line with eighth notes and rests. Staves 2 and 3 have sustained notes. Below the percussion are three staves for Flute/Pottery/Xylophone (Fl. Pot Xyls.), numbered 1, 2, and 3. Staff 1 has a melodic line with eighth notes and rests. Staves 2 and 3 have sustained notes. Below the xylophone section are three staves for Tom-toms (Thms.), labeled H, M, and L. They have sustained notes. At the bottom is a staff for Effects (FX).

Solo

A. Sax

1

2

T. Sax

1

2

Bari. Sax

Bass Sax

Perc. Bds.

1

2

3

Fl. Pot Xyls.

1

2

3

Thms.

H

M

L

FX

The musical score for page 33 is divided into two systems. The first system includes parts for Solo, A. Sax (1 and 2), T. Sax (1 and 2), Bari. Sax, Bass Sax, Perc. Bds. (1, 2, 3), Fl. Pot Xyls. (1, 2, 3), Thms. (H, M, L), and FX. The Solo part features a melodic line with dynamics *mp*, *mf*, and *f*. The A. Sax and T. Sax parts have complex fingering (5, 3, 3) and dynamics *mp*, *p*, and *mp*. The Bari. Sax and Bass Sax parts are mostly silent. The Perc. Bds. part has a rhythmic pattern. The Fl. Pot Xyls. part has a melodic line. The Thms. part has a rhythmic pattern. The FX part is silent.

33

Solo

ff *sim.*

A. Sax

1 *ff*

2

T. Sax

1 *ff*

2 *ff*

Bari. Sax

ff

Bass Sax

ff

Perc. Bds.

1 *ff*

2 *ff*

3 *ff*

metal

wood

3

6

3

5

Fl. Pot Xyls.

1 *ff*

2 *ff*

3 *ff*

3

5

3

6

Thms.

H

M

L

ff *mf*

ff *mf*

FX

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel, arranged for a full orchestra. The score is written for a 12-measure segment, divided into three measures of 4 beats each. The key signature is one sharp (F#), and the time signature is 4/4.

The score includes parts for the following instruments and sections:

- Solo:** A single melodic line in the first measure, marked *mp* (mezzo-piano).
- A. Sax (Alto Saxophone):** Two parts, 1 and 2. Part 1 plays a melodic line in the first measure, marked *ff* (fortissimo). Part 2 plays a melodic line in the first measure, marked *ff* (fortissimo).
- T. Sax (Tenor Saxophone):** Two parts, 1 and 2. Part 1 plays a melodic line in the first measure, marked *ff* (fortissimo). Part 2 plays a melodic line in the first measure, marked *ff* (fortissimo).
- Bari. Sax (Baritone Saxophone):** One part, playing a melodic line in the first measure, marked *ff* (fortissimo).
- Bass Sax:** One part, playing a melodic line in the first measure, marked *ff* (fortissimo).
- Perc. Bds. (Percussion/Bells):** Three parts, 1, 2, and 3. Each part plays a melodic line in the first measure, marked *ff* (fortissimo).
- Fl. Pot Xyls. (Flute/Piccolo/Xylophone):** Three parts, 1, 2, and 3. Each part plays a melodic line in the first measure, marked *ff* (fortissimo).
- Thms. (Timpani):** One part, playing a melodic line in the first measure, marked *ff* (fortissimo).
- FX (Effects):** One part, playing a melodic line in the first measure, marked *ff* (fortissimo).

The score is marked with various dynamics and articulations, including *mp* (mezzo-piano), *ff* (fortissimo), *sub. p* (subito piano), and *sim.* (sforzando). The score is written for a 12-measure segment, divided into three measures of 4 beats each.

non rit.

Solo

A. Sax
1
2
T. Sax
1
2
Bari.
Sax
Bass
Sax

p mf p crescendo... f sub. mf legato sim. ff

metal x x x x x x to tea cups
wood ff
metal x x x x x x
wood ff
metal x x x x x x
wood ff

Fl. Pot
Xyls.
1
2
3

ff 3 to tea cups ppp < p >

H
M2
L

Thms.
1
3

n. n. n.

FX
2
4

F₁ Mysteriously, somewhat slower ♩ = 92

Solo

subito pp *mp*

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

metal

2

wood

3

metal

wood

1

Fl. Pot Xyls.

2

3

1

Thms.

3

FX

match pitch with sax solo if possible

ppp *p* *ppp* *p* *ppp* *p* *ppp* *p*

The musical score is arranged in a multi-staff format. The top section features a Solo part with a treble clef and a key signature of one flat. It begins with a *subito pp* dynamic and a *mp* dynamic. Below this are staves for A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), Bari. Sax (Baritone Saxophone), and Bass Sax. The A. Sax and T. Sax parts have first and second endings. The Perc. Bds. (Percussion/Bells) part has three staves, each with a first and second ending. The Fl. Pot Xyls. (Flute/Pottery/Xylophone) part has three staves, each with a first and second ending. The Thms. (Thorns) part has three staves, each with a first and second ending. The FX (Effects) part is at the bottom. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Solo

pp

1

A. Sax

pp

2

pp

1

T. Sax

pp

2

pp

Bari. Sax

pp

Bass Sax

1

Perc. Bds.

p

ppp

p

metal

wood

metal

wood

1

2

3

1

Fl. Pot Xyls.

p

ppp

p

ppp

p

flower pots

flower pots

1

2

3

1

Thms.

pp

pp

pp

FX

1

4

F₂

Solo

pp *mp*

1

A. Sax

pp *p*

2

pp *p*

1

T. Sax

pp *p*

2

pp *p*

Bari. Sax

pp *p*

Bass Sax

pp *p*

1

Perc. Bds.

tea cups

ppp *p*

2

metal

wood

f

3

metal

wood

f

1

Fl. Pot Xyls.

tea cups

ppp *p*

2

f

3

f

1

Thms.

3

FX

Solo

mp *mp*

1
A. Sax
f marcato
p 3

2
f marcato
p 3

1
T. Sax
f marcato 8vb
p 3

2
f marcato
p 3

Bari.
Sax
f marcato
p 3

Bass
Sax
f marcato
p

1
Perc.
Bds.
tea cups
ppp *p* *p* *mp*

2
metal
wood

3
metal
wood

1
Fl. Pot
Xyls.
tea cups
ppp *p* *p*

2

3

1
Thms.

3

FX 4

free impov

Solo *mp*

1 *mf* *p*

2 *mf* *p*

1 *mf* *p*

2 *mf* *p*

Bari. Sax *mf* *p*

Bass Sax

1 *mp* *mf* *mp* *mf*

2 metal wood

3 metal wood

1 *mp* *mf*

2

3

1

Thms.

3

FX

free improv

Solo

mf *mp*

1

A. Sax

f

2

f

1

T. Sax

f 8v2

2

f

Bari. Sax

f

Bass Sax

f

1

Perc. Bds.

p *mp* *p*

metal

2

wood

3

metal

wood

1

Fl. Pot Xyls.

mp *p* *mp*

2

3

1

Thms.

3

FX

free improv

Solo

mf *mp* *mf* *mf*

1

A. Sax

p *mf*

2

p *mf*

1

T. Sax

p *mf*

2

p *mf*

Bari. Sax

p *mf*

Bass Sax

1

Perc. Bds.

mf *p* *mp*

metal

2

wood

metal

3

wood

1

Fl. Pot Xyls.

mf *p* *mp* *p*

2

3

1

Thms.

3

FX

System 1:

- Solo:** Treble clef, 4/4 time. Measures 1-4.
- A. Sax:** Treble clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- T. Sax:** Treble clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Bari. Sax:** Bass clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Bass Sax:** Bass clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Perc. Bds.:** Percussion. Measures 1-4. Dynamics: *mp*. Articulation: slurs.
- Fl. Pot Xyls.:** Percussion. Measures 1-4. Dynamics: *mp*. Articulation: slurs.

System 2:

- Thms.:** Treble clef, 4/4 time. Measures 1-4. Dynamics: *p*. Articulation: slurs.
- FX:** Effects. Measures 1-4.

System 3:

- Solo:** Treble clef, 4/4 time. Measures 1-4.
- A. Sax:** Treble clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- T. Sax:** Treble clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Bari. Sax:** Bass clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Bass Sax:** Bass clef, 4/4 time. Measures 1-4. Dynamics: *f*. Articulation: accents, slurs.
- Perc. Bds.:** Percussion. Measures 1-4. Dynamics: *f*. Articulation: slurs.
- Fl. Pot Xyls.:** Percussion. Measures 1-4. Dynamics: *f*. Articulation: slurs.

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

metal

wood

spring

mp

2

metal

wood

mp

3

metal

wood

mp

1

Fl. Pot

Xyls.

2

mp

3

mp

Thms.

H

M

L

p

mf

FX

G₂

Solo

A. Sax

T. Sax

Bari. Sax

Bass Sax

Perc. Bds.

Fl. Pot Xyls.

Thms.

FX

musical score for a piece titled "G₂". The score is written for a large ensemble, including Solo, A. Sax, T. Sax, Bari. Sax, Bass Sax, Perc. Bds., Fl. Pot Xyls., Thms., and FX. The music is in 4/4 time and features a variety of instruments and dynamics. The Solo part begins with a melodic line in the right hand, marked with a forte (f) dynamic. The A. Sax and T. Sax parts enter with a rhythmic pattern, marked with a forte (f) dynamic. The Bari. Sax and Bass Sax parts enter with a rhythmic pattern, marked with a forte (f) dynamic. The Perc. Bds. part enters with a rhythmic pattern, marked with a forte (f) dynamic. The Fl. Pot Xyls. part enters with a rhythmic pattern, marked with a forte (f) dynamic. The Thms. part enters with a rhythmic pattern, marked with a forte (f) dynamic. The FX part enters with a rhythmic pattern, marked with a forte (f) dynamic. The score includes various musical notations, such as notes, rests, and dynamic markings, and is organized into measures and bars.

STOP

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

STOP

1

Perc. Bds.

2

3

STOP

1

Fl. Pot Xyls.

2

3

STOP

Thms.

NV

H

M4

L

pp

FX

4

STOP

Solo

A. Sax

1

2

T. Sax

1

2

Bari. Sax

Bass Sax

STOP

1

2

3

Perc. Bds.

metal

wood

metal

wood

metal

wood

STOP

1

2

3

Fl. Pot Xyls.

STOP

Thms.

NV

H

M

L

pp

FX

The musical score is organized into systems. The first system includes Solo, A. Sax (1 and 2), T. Sax (1 and 2), Bari. Sax, and Bass Sax. The second system includes Perc. Bds. (1, 2, 3) with 'metal' and 'wood' markings. The third system includes Fl. Pot Xyls. (1, 2, 3). The fourth system includes Thms. (NV, H, M, L) and FX. 'STOP' markings are placed above the first system, above the Perc. Bds. system, and above the Thms. system. 'sim.' markings are placed above the A. Sax, T. Sax, Bari. Sax, and Bass Sax staves. A dashed line labeled '8vb' is present between the T. Sax and Bari. Sax staves. The FX staff is empty.

STOP

G3

Solo

A. Sax

T. Sax

Bari. Sax

Bass Sax

Perc. Bds.

Fl. Pot Xyls.

Thms.

FX

Solo
 1
 A. Sax
 2
 1
 T. Sax
 2
 8vb
 Bari.
 Sax
 Bass
 Sax
 1
 Perc.
 Bds.
 2
 3
 1
 Fl. Pot
 Xyls.
 2
 3
 Thms.
 H
 M
 L
 FX

The musical score for page 55 is written for a large ensemble. The Solo part features a complex melodic line with triplets and a final *ff* dynamic. The A. Sax and T. Sax parts have similar rhythmic patterns, with the T. Sax part marked *8vb*. The Bari. Sax and Bass Sax parts provide a steady bass line. The Perc. Bds. section includes three parts with various rhythmic patterns and dynamic markings. The Fl. Pot Xyls. section has three parts with complex rhythmic patterns and dynamic markings. The Thms. section includes H, M, and L parts. The FX section is marked with a bracket.

[illegible]

The image displays a musical score for a jazz ensemble. The score is written for five instruments: Solo (Soprano Saxophone), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), Bari. Sax (Baritone Saxophone), and Bass Sax (Bass Saxophone). The music is in 4/4 time and consists of a 4-measure phrase. The Solo part begins with a whole note G4 in the first measure, followed by a whole note A4 in the second measure, and a whole note B4 in the third measure. The A. Sax, T. Sax, Bari. Sax, and Bass Sax parts all play whole notes in the first measure, followed by whole notes in the second and third measures. The dynamics are marked *p* (piano) in the first measure and *mp* (mezzo-piano) in the second measure. The score is written on a grand staff with five systems, each containing a single instrument's part. The Solo part is written on a single staff, while the other four instruments are grouped together on a grand staff. The Solo part is written in treble clef, while the other four instruments are written in bass clef. The Solo part is written in 4/4 time, while the other four instruments are written in 4/4 time. The Solo part is written in G major, while the other four instruments are written in G major. The Solo part is written in 4/4 time, while the other four instruments are written in 4/4 time. The Solo part is written in G major, while the other four instruments are written in G major.

1
Perc.
Bds.

metal
wood

2
metal
wood

3
metal
wood

4
spring

ff

p

3

3

3

Thms.

H
M4
L

3

4

solo 1

p

mp

2, 3

p

ppp

Solo

1

A. Sax

2

1

T. Sax

2

Bari.
Sax

Bass
Sax

1

Perc.
Bds.

metal

wood

2

metal

wood

3

metal

wood

1

Fl. Pot
Xyls.

2

3

Thms.

H

M

L

FX

Detailed description: This is a musical score for page 58. It features ten staves. The first staff is for a Soloist, showing a melodic line with a triplet of eighth notes and a final sharp note. The next four staves are for saxophones: Alto Sax (1 and 2), Tenor Sax (1 and 2), Bari. Sax, and Bass Sax, all of which are currently silent. The sixth staff is for Percussion Bells (Perc. Bds.), with three parts: 1 (metal and wood), 2 (metal and wood), and 3 (metal and wood). Part 1 has triplet patterns. Part 2 has a single note. Part 3 has a triplet, a quintuplet, and another triplet. The seventh staff is for Flute, Piccolo, and Xylophone (Fl. Pot Xyls.), with three parts: 1 (Flute), 2 (Piccolo), and 3 (Xylophone). Part 1 has triplet patterns. Part 2 has eighth notes. Part 3 has triplet patterns. The eighth staff is for Tom-toms (Thms.), with three parts: H (High), M (Medium), and L (Low). It shows a sequence of notes with 'x' marks. The ninth staff is for Effects (FX), which is currently empty.

Score for measures 58 and 59, featuring Solo, A. Sax, T. Sax, Bari. Sax, Bass Sax, Perc. Bds., Fl. Pot Xyls., Thms., and FX.

Solo: Treble clef. Measure 58: Quarter note (half note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note). Measure 59: Quarter note (half note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note), eighth note (quarter note). A slur covers measures 58-59 with a "3" above it. A circled "p" is above measure 59.

A. Sax: Treble clef. Measure 58: Quarter rest. Measure 59: Quarter rest.

T. Sax: Treble clef. Measure 58: Quarter rest. Measure 59: Quarter rest.

Bari. Sax: Bass clef. Measure 58: Quarter rest. Measure 59: Quarter rest.

Bass Sax: Bass clef. Measure 58: Quarter rest. Measure 59: Quarter rest.

Perc. Bds.: Measure 58: Metal (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x). Measure 59: Metal (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x). A slur covers measures 58-59 with a "3" above it.

Fl. Pot Xyls.: Measure 58: Metal (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x). Measure 59: Metal (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x), wood (x). A slur covers measures 58-59 with a "3" above it.

Thms.: Measure 58: H (x), M (x), L (x), L (x), L (x), L (x), L (x), L (x), L (x), L (x). Measure 59: H (x), M (x), L (x), L (x), L (x), L (x), L (x), L (x), L (x), L (x). A slur covers measures 58-59 with a "3" above it. A circled "p" is above measure 58. A circled "mp" is above measure 59.

FX: Measure 58: Quarter rest. Measure 59: Quarter rest.

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

2

3

1

Fl. Pot Xyls.

2

3

H M L

Thms.

H M L

FX

Solo: Treble clef, 2/4 time. First measure: quarter note G#4, quarter note A4, quarter note G#4, quarter note F#4. Second measure: quarter note E4, quarter note D#4, quarter note C#4, quarter note B3. Third measure: quarter note A3, quarter note G#3, quarter note F#3, quarter note E3. Fourth measure: quarter note D3, quarter note C#3, quarter note B2, quarter note A2.

A. Sax: Two staves, both with whole rests.

T. Sax: Two staves, both with whole rests.

Bari. Sax: One staff with a whole rest.

Bass Sax: One staff with a whole rest.

Perc. Bds.: Three staves. Staves 1 and 3: Metal (x) and wood (v) patterns. Staff 2: Metal (x) and wood (v) patterns. Dynamics: *f* (first measure), *sub. p* (second measure).

Fl. Pot Xyls.: Three staves. Staves 1 and 3: Flute (H) and xylophone (X) patterns. Staff 2: Flute (H) and xylophone (X) patterns. Dynamics: *f* (first measure), *sub. p* (second measure).

Thms.: Two staves. Staff 1: Horn (H), Mallet (M), and Lyre (L) patterns. Staff 2: Horn (H), Mallet (M), and Lyre (L) patterns. Dynamics: *f* (first measure), *sub. p* (second measure).

FX: One staff with a whole rest.

8va altissima

Solo

mf *poco a poco crescendo...* *poco accel...* *ff*

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

metal

wood

2

metal

wood

3

metal

wood

poco a poco crescendo... *f*

poco a poco crescendo... *f*

poco a poco crescendo... *f*

1

Fl. Pot Xyls.

2

3

mf *mf* *mf*

Thms.

H

M

L

mf *mp* *sim.* *mp*

FX

[illegible]

Solo

A. Sax

1

2

T. Sax

1

2

Bari. Sax

Bass Sax

Perc. Bds.

1

metal

wood

2

metal

wood

solo 2 metals

(any rhythms *ad lib.*)

3

metal

wood

solo 3 wood

(any rhythms *ad lib.*)

Fl. Pot Xyls.

1

2

solo 2 flower pots

(any rhythms *ad lib.*)

3

solo 3 flower pots

(any rhythms *ad lib.*)

Thms.

H

M

L

FX

64

poco ritardando...

Solo

1

A. Sax

2

1

T. Sax

2

Bari.
Sax

Bass
Sax

1

Perc.
Bds.

2

3

1

Fl. Pot
Xyls.

2

3

Thms.

FX

metal

wood

ff

decrescendo...

mf

3

4

metal

wood

ff

decrescendo...

mp

3

4

metal

wood

ff

decrescendo...

pp

3

4

ff

decrescendo...

mp

3

4

ff

decrescendo...

pp

3

4

H
M
L

3

4

3

4

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano score for a full band, including a soloist and various instruments. The score is written in 4/4 time and begins with a tempo marking of "Tempo I".

The score is divided into two systems. The first system includes the Soloist, Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (Bari. Sax), Bass Saxophone, Percussion (Perc.), Bells (Bds.), Flute/Pottery (Fl. Pot), Xylophone (Xyls.), and Timpani (Thms.). The second system includes the Soloist, Flute/Pottery (Fl. Pot), Xylophone (Xyls.), and Timpani (Thms.).

The Soloist part begins with a piano solo, marked "p". The saxophone parts (A. Sax, T. Sax, Bari. Sax, Bass Sax) are marked "sub. ff" (subharmonically fortissimo) and "sim." (simultaneous). The percussion parts (Perc., Bds.) are marked "p" (piano) and "metal" (metallic). The flute/pottery and xylophone parts are marked "p" (piano) and "3" (triplets). The timpani part is marked "H" (high), "M" (medium), and "L" (low).

The score is written in 4/4 time and features a variety of musical notation, including eighth notes, quarter notes, and triplets. The key signature is one sharp (F#), indicating the key of D major or B minor.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full band arrangement, likely for a concert or recording session. The score is written for a solo piano, four saxophones (Alto, Tenor, Baritone, Bass), three percussionists (Perc. Bds.), three xylophone players (Fl. Pot Xyls.), and three timpani players (Thms.). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains the solo piano introduction, which is marked with a "Solo" instruction and a "ff" (fortissimo) dynamic. The second system contains the full band arrangement, which begins with a "ff" dynamic and a "sim." (sustained) instruction. The arrangement features a complex, syncopated melody in the piano, with the saxophones and percussion providing a rhythmic accompaniment. The percussion section includes a variety of instruments, including wood blocks, metal, and xylophone. The timpani section provides a steady, rhythmic accompaniment. The score is written in a clear, professional style, with a focus on musical notation and dynamics.

Solo

1
A. Sax

2

1
T. Sax

2

Bari.
Sax

Bass
Sax

1
Perc.
Bds.

2

3

1
Fl. Pot
Xyls.

2

3

Thms.
H
M
L

FX

The musical score is arranged in a system with multiple staves. The Solo part is at the top, followed by A. Sax (Alto Saxophone) with parts 1 and 2, T. Sax (Tenor Saxophone) with parts 1 and 2, Bari. Sax (Baritone Saxophone), Bass Sax, Perc. Bds. (Percussion Bells) with parts 1, 2, and 3, Fl. Pot Xyls. (Flute, Piccolo, Xylophone) with parts 1, 2, and 3, Thms. (Timpani) with H, M, and L mallets, and FX (Effects) at the bottom. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *f* and *ff*. There are also articulation marks like accents and slurs, and some parts have specific performance instructions like 'metal' or 'wood' for the percussion.

J₂

Solo

A. Sax

2

T. Sax

2

Bari. Sax

Bass Sax

Perc. Bds.

1

2

3

Fl. Pot Xyls.

2

3

Thms.

FX

mf *p* *mf* *p*

ff

f *ff*

f *ff*

metal wood

metal wood

metal wood

3

3

3

3

3

3

5

3

3

H M L

Solo
 A. Sax
 2
 T. Sax
 2
 Bari. Sax
 Bass Sax
 Perc. Bds.
 1
 2
 3
 Fl. Pot Xyls.
 1
 2
 3
 Thms.
 H
 M
 L
 FX

Musical score for page 70, featuring Solo, A. Sax, T. Sax, Bari. Sax, Bass Sax, Perc. Bds., Fl. Pot Xyls., Thms., and FX staves. The score includes various musical notations such as notes, rests, dynamics (mf, p, ff, mp, fp), and articulation marks. The Solo part features a melodic line with dynamics *mf*, *p*, *mf*, and *mp*. The saxophone parts (A. Sax, T. Sax, Bari. Sax, Bass Sax) play a rhythmic pattern of eighth notes with dynamics *ff* and *f*. The Perc. Bds. part features a complex rhythmic pattern with dynamics *ff*. The Fl. Pot Xyls. part features a complex rhythmic pattern with dynamics *ff*. The Thms. part features a complex rhythmic pattern with dynamics *ff*. The FX part features a complex rhythmic pattern with dynamics *ff*.

Solo

mf mp f mp f

1
A. Sax
sim. ff mf f

2
sim. ff mf f

1
T. Sax
sim. ff f

2
sim. ff f

Bari. Sax
sim. ff f ff

Bass Sax
sim. ff ff

1
Perc. Bds.
metal wood
3 3 3

2
metal wood
3 3

3
metal wood
3 3

1
Fl. Pot Xyls.
3 3

2

3

Thms.
H
M
L

FX

Solo

A. Sax

1

2

T. Sax

1

2

Bari. Sax

Bass Sax

Perc. Bds.

1

2

3

Fl. Pot Xyls.

1

2

3

Thms.

H

M

L

FX

mp *f* *mp* *ff*

ff

ff

ff *mf* *f*

ff *mf*

ff *ff* *ff* *mf* *mf*

metal wood

3

metal wood

3

metal wood

3

3

3

K₂

Solo

mf *ff* *mf*

1

A. Sax

f *8vb.* *mp*

2

f *8vb.* *mp*

1

T. Sax

f *8vb.* *mp*

2

f *8vb.* *mp*

Bari. Sax

ff *non decrescendo...*

Bass Sax

ff *non decrescendo...*

1

Perc. Bds.

metal *f* spring

wood

2

metal *f* spring spring

wood

3

metal *f*

wood *f* *mp*

1

Fl. Pot Xyls.

f *mf*

2

f *mp*

3

f *mp*

Thms.

1. *pp* *vib.*

H M L

2., 3. *ff* *non decrescendo...*

FX

Solo

1

A. Sax

2

1

T. Sax

2

Bari. Sax

Bass Sax

1

Perc. Bds.

2

3

1

Fl. Pot Xyls.

2

3

Thms.

FX

ff *mf* *ff* *mf*

ff

ff

f *f* *f* *f*

f *mf* *f*

p *f* *mp*

sim. *ff*

Detailed description: This is a page of a musical score, page 76. It contains staves for various instruments. The Solo part is a melodic line with triplets and dynamic markings of *ff* and *mf*. The A. Sax and T. Sax parts have rests with a slash and a dot. The Bari. Sax and Bass Sax parts have a single note with a dynamic of *ff*. The Perc. Bds. part has three staves with different patterns of notes and rests, with dynamics of *f*, *mf*, and *mp*. The Fl. Pot Xyls. part has three staves with rests and a slash and a dot. The Thms. part has three staves with rests and a dynamic of *ff*. The FX part is empty.

Solo

3 *ff* *f* *ff*

1 *ff* mid range *f* *ff*

2 *ff* mid range *f* *ff*

1 *ff* mid range *f* *ff*

2 *ff* *f* *ff*

8vb. *f*

Bari. Sax *ff* *ff*

Bass Sax *ff* *ff*

1 metal wood *f*

2 metal wood *f*

3 metal wood *f* *mp*

1 *f*

2 *f*

3 *f*

Thms. (1.) *pp* (2.,3.) *ff*

FX

Solo *improvise solo, increasingly erratic intervals and rhythms*

f *ff* *mf* *ff*

1 *f* *ff* *sim.*

2 *f* *ff* *sim.*

1 *f* *ff* *sim.*

2 *f* *ff* *sim.*

T. Sax

Bari. Sax *ff* *sim.*

Bass Sax *ff* *sim.*

1 metal *sim.*

wood

2 metal *sim.*

wood

3 metal *sim.*

wood

1

2

3

Fl. Pot

Xyls.

Thms. H M L

FX

K₃

accelerando a fini...

increase tempo (not with conductor), pitch range into *altissimo*, coarseness of sound and wildness *ad lib.*

Solo

sub. *p* poco a poco crescendo... *mf*

1 A. Sax sub. *p* poco a poco crescendo... *mf* with increasing weight and separation

2 A. Sax sub. *p* poco a poco crescendo... *mf* with increasing weight and separation

1 T. Sax sub. *p* poco a poco crescendo... *mf* with increasing weight and separation

2 T. Sax sub. *p* poco a poco crescendo... *mf* with increasing weight and separation

Bari. Sax *pp* *mf*

Bass Sax *p*

1 Perc. Bds. metal wood *p* *mf* poco a poco crescendo...

2 Perc. Bds. metal wood *p* poco a poco crescendo... *mf*

3 Perc. Bds. metal wood sub. *p* poco a poco crescendo... *mf*

1 Fl. Pot Xyls. *p* poco a poco crescendo... *mf*

2 Fl. Pot Xyls. *p* poco a poco crescendo... *mf*

3 Fl. Pot Xyls. sub. *p* poco a poco crescendo... *mf*

Thms. NV H M L sub. *p* poco a poco crescendo... *mf*

FX

Solo *f* *sempre crescendo...* *fff* *altissimo* hold 2 sec.

1 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

2 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

1 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

2 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

Bari. Sax *f* *sempre crescendo...* *fff* *altissimo* *ffff*

Bass Sax *f* *sempre crescendo...* *fff* *altissimo* *ffff*

1 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

2 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

3 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

1 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

2 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

3 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

1 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

2 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

3 *f* *sempre crescendo...* *fff* *altissimo* *ffff*

Thms. *f* *sempre crescendo...* *fff* *altissimo* *ffff*

FX